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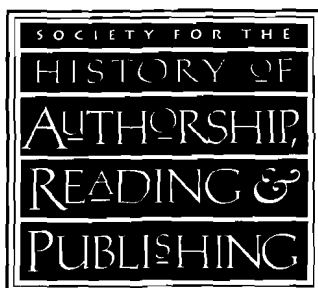
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SHARP NEWS

Volume 15, Number 4

Autumn 2006

SHARP HAGUE 2006

A First-Timer's Perspective

As a traditionally trained eighteenth-century British historian, I lurked on the SHARP list-serve for a few years observing what were, for me, new phenomena: scholars discussing book studies, analyzing reading, and probing the intricacies of publishing. The list-serve drew me into this new community, characterized by wide-ranging ideas and the generous exchange of information. A call for proposals relating to women and editing for the 2006 conference at The Hague hooked me into more active participation. I took a deep breath and submitted a proposal, a decision that led to unexpected rewards.

SHARP 2006 was first-rate from start to finish. The well-planned program juxtaposed highly focused in-depth studies with breathtaking overviews by three outstanding keynote speakers. Careful sequencing of sessions allowed participants to follow thematic through-lines, in my case gender. Chronologically organized sessions meant I could drop into the eighteenth century, the time period I love best. I even took a flying leap into the future with the final session on how Google may affect research and publishing yet to come.

The dual settings of the conference, with sessions taking place both in The Hague and the neighboring city of Leiden, not only served as a tribute to the logistical skills of the organizers but also offered opportunities for exploring two beautiful cities. The centrally located Koninklijke Bibliotheek, national library of the Netherlands, in The Hague served well as the main headquarters for three of the four days of the conference. Only a short train ride away, Leiden provided tantalizing scenery as well as an excellent day of sessions there.

The keynote address in Leiden by Marika Koblussek, "Selling Stuff: Merchants as Middlemen in the Early Modern World of Books," became a metaphor for my experience of the conference as a whole. Not the "selling stuff" part, but the intriguing new ideas she presented about the vital role of "middlemen" in "cultural transference," how historical agents had multiple identities and transcended geographical and cultural boundaries. I saw SHARP 2006 itself as amazingly multi-faceted, breaking and blurring boundaries among "truth," "libel" and "propaganda," between East and West, and even challenging the temporal borders demarcating past and future.

SHARP fully lived up to its name at this conference. The excellent program deeply probed the history of authorship, reading, and publication. Equally important, the conference became, for a few days, a true "society." All participants were collegial and attentive. I saw little of the "session-hopping" and "hall-talking" that marks many major conferences. As a first time presenter, I found my session well-organized and stimulating, with excellent companion papers and a conscientious and thoughtful chair.

Yet my experience afforded more than intellectual and professional stimulation. I left with valued gifts and great memories, courtesy of the generous hosts. We were not only welcomed into the famed Peace Palace at The Hague, we also left with copies of a beautiful book about the library collection there. We commemorated the 400th anniversary of Rembrandt's birth with a private visit to the Museum De Lakenhal in his hometown of Leiden. Finally, each participant received a copy of *New Perspectives in Book History* containing enlightening essays in the history of the Low countries.

As the conference concluded, SHARP Treasurer Paul Van Cappelleveen, still good spirited after four days of hard work, delivered the wittiest closing address I have ever heard, forecasting how future researchers might view this SHARP conference. I wholeheartedly agreed with SHARP President

Robert Patten, who noted in his closing toast, the hospitality at this conference gave new meaning to the old term "Dutch Treat." Although this was my first SHARP conference, because of the generous hosts, excellent sessions and civil "society" I experienced, I will make every effort to attend again.

Judith Jennings
Kentucky Foundation for Women

From our President

Greetings to SHARPists everywhere! The *New York Times Style Magazine* for Fall 2006 features the revitalizing architecture of downtown Minneapolis, site of our July 2007 SHARP annual conference. Though midwestern in location and agricultural/industrial in history, Minneapolis has become cosmopolitan and global in its urban architecture. New buildings by Jean Nouvel, Cesar Pelli, Michael Graves, Frank Gehry, and Herzog and de Meuron are lauded by Nicolai Ouroussoff as "major architectural

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 achievements." These structures "reflect a tradition of egalitarianism," serve as antidotes "to the insularity of cities whose main public space is often the mall," and make "visible a beauty that was already there."

Similarly, SHARPists reach back to recover and revivify the past, reflect upon the elitism and egalitarianism promoted by reading, seek to open up urban "insularity," and make visible the material as well as immaterial beauties that are present in print products and culture. Minneapolis provides a stimulating setting for next year's conference, at which we will be treated to papers on all the familiar subjects, and in addition have opportunities to learn about the thriving culture of book arts that flourishes there. The call for papers appears in this edition of *SHARP News* and on our website, and the planning committee has scheduled many academic and social pleasures.

Please make your plans now to participate in the conference and join us in a city that has combined a haunted industrial past with a vigorous civic spirit of renewal.

Bob Patten
Rice University, Texas

To the Membership of SHARP

In the summer of 2005, after the Halifax SHARP conference, Bob Patten, our President, convened a committee to revise the constitution. Fourteen years of practice had rendered some clauses obsolete, and had revealed a number of weaknesses. You will find posted on the sharpweb.org and enclosed with SHARP News a proposed revised constitution, which is:

(a) **more democratic**, providing members access to the nomination process and also a procedure for electing the Nominating Committee. The NC will now be required to solicit advice and expressions of interest from members, and then nominate one or more people for each office. (To nominate an individual without the support of the NC, members still have to petition formally.)

Re-election to the Board or NC will now be possible, after a lapse of time. A distinction is made between elected and appointed

members of the Executive Council, so that active non-elected volunteers (or staff) can participate, but not vote.

(b) **more flexible and streamlined**, providing for a variable number of Board members. Changes to the Executive Council specify the roles of various directors, new and revised titles, and terms of appointment. A Director of Electronic Resources has been added to reflect the important roles of Sharpweb and SHARP-L, and to permit the elected Director to do the day-to-day work without precluding other arrangements, such as overseeing the work of an employee or volunteer. The title of Public Affairs Director is changed to External Affairs Director, which describes the work more accurately. A Member at Large has been added, to give the EC the flexibility to deal with unforeseen circumstances. The Publications Committee, which has never functioned, is abolished in favour of *ad hoc* committees for awards.

With respect to Conference Committees, new wording refers to host organizations and to the call for papers, and articulates previously un-stated assumptions about profit and loss. These clauses refer to conferences in general, including "regional" or "focused" events as well as to the conference where the AGM is held.

(c) **providing for better communication with the membership**, including the provision for electronic communications and, when it becomes technically feasible, voting.

Timeline for revisions: The revised draft constitution is posted on Sharpweb.org until mid-November, and the committee will entertain comments, questions and suggestions until that date. Please direct such comments to Leslie by mail to the University of Windsor Department of History, Windsor ON N9B 3P7 Canada or by email to vicepresident@sharp.org. According to the provisions of the original 1993 constitution, the committee's final revised document will be included in the mailing of SHARP News in late 2006 or early 2007, along with a ballot to be returned to the Membership Secretary.

Leslie Howsam (chair and SHARP VP)
 Mary Lu MacDonald, David Stam
 Elizabeth Webby, Alexis Weedon
SHARP Constitution Revision Committee

SHARP AWARDS 2006**Award for Distinguished Achievement [ADA]**

The Society for the History of Authorship, Reading and Publishing established an award, first presented in 2004, for extraordinary achievement in the history of the book. Such achievement might be that of an institution, a research team or project, and it might take the shape of a printed volume or volumes, or it might appear in digital form as an Internet site or web-based publication.

This year's committee was made up of Elizabeth Webby (University of Sydney), Martine Poulain (Institut national d'histoire de l'art, Paris) and myself as chair. All of us were members of the SHARP Board of Directors, and we worked with the guidance of Alexis Weedon, SHARP's Publications Director. We received several nominations, all of them for projects of great value, and each of them enthusiastically advocated by their nominators. We found it impossible to choose between the two most distinguished achievements, because they are so different, and Dr Weedon generously agreed that, for this occasion at least, there might be two equal awards.

One is for an institution, the *Archive of Publishers' Records* at University of Reading (England) Library. Practitioners of the history of the book in Britain have been keenly interested for the past two decades in recovering and preserving the business records and correspondence of the modern British book trade, especially of the major publishing houses. Allan and Unwin, Longman and Macmillan are only the best known of these. To quote from the nomination, "Through its agency and that of its archivist Michael Bott, the University has rescued from oblivion several important publishers' archives and continues to be active in seeking acquisitions in the field." Mike Bott and his (very small and highly committed) staff at Reading not only take care of the papers and catalogue them magnificently, but also help researchers to make the best possible use of their rich intellectual contents. Materials from the Reading archive have been at the backbone of several works in the history of the book, and they will continue to support such

works in the future. Members of the staff at Reading are themselves active researchers in book history, and knowledgeable about contemporary issues in the publishing industry.

The other, and equal, award for Distinguished Achievement this year goes to the *Waterloo Directory of English Newspapers and Periodicals, 1800-1900*. Here, as at Reading, there is a University in the background, the University of Waterloo in Canada, but the Waterloo Directory is the project of an individual scholar with a passion for periodicals, John North. The history of the modern book is also that of the periodical, but without an index, the literature and the knowledge contained in a periodical publication remains hidden. The nomination cited the Waterloo Directory as "one of the great feats of humanities scholarship in modern times, an essential reference to which anyone who works on the history of the printed word in the nineteenth century turns time and time again." John North and a revolving team of fortunate graduate students have taught us that the volume of periodicals in the Victorian period is about 10 times as large as that of printed books for the same period, and have made their resources available by patient indexing. The Waterloo Directory has been described as taking its place among the "distinguished company" of "great reference books." It began in print form, back in 1976, and in addition to the 20 volumes, it is now published in searchable electronic form, just in time to support research in the new generation of electronic editions of the Victorian periodicals it has indexed.

Leslie Howsam
University of Windsor

a message from John North, one of our 2006 winners

It is a complete surprise, a great honour and deeply humbling to receive the SHARP award for Distinguished Achievement (electronic) this year. Humbling because there is so much more work to do, and I alone know how many improvements are to be made.

Here is a bit more information. You mention that the volume of periodicals and newspapers is about 10 times that of printed books. Actually the evidence is that periodicals and newspapers are more than 100 times the volume of printed books, if you will excuse me for daring to make so astonishing a

claim. A second point of interest is that my team of six research assistants will next week complete their work in Oxford for the summer. During this time they have read six to eight issues of every 19th century periodical held in the stacks at the New Library, and every periodical held in the Nuneham Courtney repository of the Bodleian. We have read and added all pertinent titles in the Bodleian's Indian Institute, all in Queen's College, and all in the Radcliffe Science Library, as well as those in half a dozen smaller Oxford institutions. We have found and read more than 200 titles in Queen's College Library, for instance, that are not listed in the Oxford Library System online catalogue (OLIS), nor at Cambridge UL, University of London Library, nor the British Library, or in more than twenty other libraries we have visited. We are adding from the Bodleian alone more than 10,000 title pages to our online edition, later to appear in the Series 3 print version. You can see how this project catches one up! I have argued that the Waterloo Directory identifies, locates, reads, analyzes, describes and indexes hitherto unknown periodicals in every subject and every language published in 19th century England, the single largest body of documents from what is arguably the greatest empire in the history of civilization, as measured by Britain's authority over one quarter of the world's area and population. In so doing it provides bibliographical control and access far beyond that which we have for printed books, government publications or manuscripts.

DeLong Prize 2006

The DeLong Prize jury was once again confronted with a bumper crop of books in contention for the award. The burgeoning field of book history grows stronger each year, and presents the DeLong prize judges with the difficult work of choosing among books, each excellent in its own way, and each contributing to deepen and stretch the field.

Heather Andrea Williams's book, *Self-taught: African American Education in Freedom and Slavery* (Chapel Hill: University of North Carolina Press, 2005) is a strong, important, forceful, and beautifully written historical work on the acquisition of literacy by Afri-

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can Americans under slavery and in freedom. This book represents the author's "*cri de coeur* in the archives, seeking the silenced voices of black people." It overturns the earlier assumption that literacy was essentially bestowed by helpful white Northerners going south during the Civil War and Reconstruction, and instead reads evidence of black people seizing literacy, teaching one another, and facing massive resistance in keeping the schools that they had organized. It opens up an understanding of literacy as contested, and beyond the interest of the subject itself, allows for new understandings of what literacy is, as well as how it is or can be transmitted as Williams finds her subjects immediately passing along what they have learned. Williams's work calls attention to the materiality of literacy: the difficult work of building schools in a hostile environment, the clothes needed to attend school, and the role of textbooks for freed people. It will serve as a model for enlarging a question and then looking in unexpected directions for missing voices. *Self-taught* provides a paradigm of thoroughness and imaginative research and serves as a literary goad to push our thinking about literacy and education in new directions.

Past prize winners have studied African American reading clubs, American magazines, biographies, graphic design in the 18th century novel, working class British readers, the politics of early modern reading, feminist publishing, and an overarching history of the book. Our field is a varied and innovative one, and continues to grow.

SHARP Student Prize

The editors of *Book History* recently awarded a special citation to Emily Oswald (Loyola College, Baltimore, Maryland) for a distinguished article by an undergraduate student. "Imagining Race: Illustrating the Poems of Paul Lawrence Dunbar" will appear in *Book History* 9 (2006).

Ezra Greenspan
Jonathan Rose

SHARP MINNEAPOLIS 2007

Open the Book, Open the Mind

Location: Minneapolis, Minnesota, USA

Date: 11-15 July 2007

The 15th annual conference of the Society for the History of Authorship, Reading, & Publishing (SHARP) will be held in Minneapolis at the University of Minnesota on July 11-15, 2007. SHARP is the leading international association for historians of print culture, enlisting more than 1,200 scholars worldwide; its members study the creation, dissemination, and reception of script and print, including newspapers, periodicals, and ephemera, as well as the history of books. The forthcoming conference is organized in cooperation with the College of Liberal Arts, University of Minnesota; University of Minnesota Libraries; Minneapolis Public Library; Minnesota Historical Society, and Minnesota Center for Book Arts – a part of Open Book.

The conference theme, "Open the Book, Open the Mind," will highlight how books develop and extend minds and cultures, and also how they are opened to new media and new purposes. However, individual papers or sessions may address any aspect of book history and print or manuscript culture.

The conference organizers invite proposals for individual presentations, and also for complete panels of three presentations on a unifying topic. As is the SHARP custom, each session of 90 minutes will feature three papers of up to 20 minutes, providing time for substantive discussion with members of the audience. Proposals should be submitted by 30 November 2006 via the online conference website: please go to <http://purl.oclc.org/NET/SHARP2007proposals> and follow the directions provided there.

Each individual proposal should contain a title, an abstract of no more than 300 words, and brief biographical information about the author or co-authors. Session proposals should explain the theme and goals, as well as include the three individual abstracts.

Each year SHARP provides funding support for a few partial travel grants for advanced graduate students and for inde-

pendent scholars. If you would like to apply for such support please do so online, when you submit your proposal.

In keeping with the theme of the conference, a "pre-conference" of practical workshops and artists' books will be held at the Minnesota Center for Book Arts at Open Book, near the University of Minnesota campus, on Tuesday 10 July, 2007. Details about the pre-conference and about the main conference program, registration, and housing arrangements will be made available early in 2007 at the general conference web site. Much information about SHARP 2007 and its location, including hotel reservation information, is already available at <http://www.cce.umn.edu/conferences/sharp>.

A SHARP FIRST!

SHARP held its first film premiere at the 2006 conference. During the Leiden sojourn, *John Calder: a life in books* was screened. This minute-long documentary was written, produced, and directed by Dr Louise Milne, a lecturer at Napier University in Edinburgh, and was part-funded by a grant from the UK AHRC. The screening also included an introduction to the work of John Calder, particularly his publication of Beckett, by Adriaan van der Weel of Leiden University, a friend of Calder. Alistair McCleery (Napier University) gave a short presentation on Calder as Scottish political and cultural gadfly with particular reference to the Writer's Conferences of the early 1960s.

Alistair McCleery
on assignment in Normandy

MACHIAVELLIAN CONGRATS

All SHARPists will be delighted to hear that Jacob Soll has won the Jacques Barzun Prize in Cultural History (awarded by the American Philosophical Society) for his book *Publishing The Prince: History, Reading, and the Birth of Political Criticism* (University of Michigan Press). I recall that, at a 2000 graduate student book history conference we organized at Drew University, Jacob presented a paper that eventually became a part of this book.

Jonathan Rose
not on assignment in Normandy

CONFERENCE REVIEWS

Publishing Classics since 1800

On 11 July 2006, a conference entitled "Publishing Classics since 1800" was held in the Old Combination Room of Trinity College, Cambridge. This was organised jointly by Dr David McKitterick, Librarian and Fellow of Trinity College and book historian, and Dr Chris Stray, Honorary Research Fellow in Classics at the University of Swansea and a leading historian of classical scholarship. A recurrent theme of the conference was an exploration of ways in which the history of classical scholarship and the history of the book might be brought more closely together.

Seven papers were presented during the course of the day, arranged in approximately chronological order of subject; the first was Dr McKitterick's own contribution on Edmund Barker, active from the beginning of the 19th century, while the last was an account of Cambridge University Press's well-known present-day "Green and Yellow" series of classical texts with commentaries.

Dr McKitterick's paper began with a biographical account of Barker, who was a scholar of Trinity College from 1807, but who left Cambridge without a degree, most probably because his own religious beliefs prevented him from taking the oath of allegiance to the Church of England required at that time. Throughout his publishing career Barker was a tireless worker and produced many classical readers, dictionaries and editions. However he made enemies easily, his most powerful adversaries being the scholars Monk and Blomfield, who founded a periodical, the *Museum Criticum*, specifically in order to rival Barker and Valpy's *Classical Journal* which they despised. Valpy was the publisher with whom Barker was most closely associated, and the latter's name appears many times in Valpy's catalogues of classical works. Despite his substantial output, Barker was in financial difficulties for much of his life, was finally declared bankrupt in 1837 and died two years later.

The second paper of the day, given by Chris Stray, turned to another, and ultimately far more successful, classical scholar of the 19th century, Dr William Smith. Like Barker, he produced many classical works, in particular a series of thematic dictionar-

ies that appeared in the 1840s and 1850s. These helped to democratise classical studies by making scholarly work available to a much wider audience, thanks to their original publication in serial parts priced at a shilling a time, and also challenged the widespread dominance of philological studies over the teaching of classics. Smith's influence continued well into the 20th century; when the first edition of the *Oxford Classical Dictionary* was published in 1949, the TLS review appeared under the title "The New Smith" although the reviewer commented that the OCD would never become a household name, as Smith had! Similarly Smith's 1855 *Latin-English Dictionary* was still being published in revised editions until the 1920s. Smith was no less productive in the 1860s and 1870s, but turned his focus to biblical scholarship and also to a widely used series of Latin and Greek schoolbooks. The latter's black cloth covers and red-edged pages were said to be reminiscent of Dr Smith himself, clad in heavy black coats and with a ruddy complexion – hence the subtitle of Dr Stray's paper, "A Study in Scarlet – and Black".

Moving north, Mick Morris of the Open University gave the day's third paper on "The Battle of the Grammars: the politics of classical textbooks in 1850s Edinburgh". Expanding on his title, Mr Morris also outlined some of the major differences between Scottish and English university education in the 19th century ("England had two universities in the 19th century. So did Aberdeen."); examples included low class fees at Scottish universities, which allowed a socially wider range of students to attend, non-residential colleges, mainly in city centres, much larger class sizes than in England (eg. around 100 for Classical Greek at Edinburgh University in the middle of the 19th century) and, often, very young students, some of whom were admitted as early as the age of 10. The Battle of the Grammars itself was a conflict involving George Dunbar, Professor of Greek at Edinburgh University, whose *Elements of Greek Grammar* had been in use as a standard textbook at the High School of Edinburgh for five years up to 1850. The School decided to replace his book with a similar text by Carmichael and a public battle ensued. Dunbar, whose main source of income was from sales of his textbooks, tried to recover the situation by threatening the school that he would refuse to examine their pupils in Greek (as he had done for several years) and by attacking Carmichael's book in public

periodicals. Carmichael's son published a 50-page pamphlet counter-attacking, and the battle came to a head when Dunbar threatened to sue for libel. Finally, in June 1851, Dunbar wrote to the Corporation of Edinburgh (ie. the town council) asking them to intervene. They laughed uproariously and declined, leaving Dunbar with no further recourse, and bringing the battle to an end.

Graham Whitaker of Glasgow University Library presented the final paper of the morning on "The Oxford Plato Lexicon," which he described as one of the great "might have been" projects of classical scholarship. The project began in the last decade of the 19th century, when a letter from D.B. Monro to Lewis Campbell, the co-editor of Plato's *Republic*, mentioned a new Lexicon Platonicum and suggested Campbell's involvement. The University Press at Oxford accepted the project in October 1898, initially as a concordance with a maximum length of 900 pages, later reduced to 600 when the plan changed to the production of a lexicon. A prospectus for the work was issued in 1900, setting out the deficiencies of *Ast's Lexicon*, the standard work of Platonic lexicography at the time. Campbell made significant progress in organising the slips required for the new dictionary, but became ill in the early years of the 20th century and died in 1908. When Campbell's illness had become more serious, John Burnet, Professor of Greek at the University of St. Andrews had joined the project as an unofficial advisor, and eventually undertook to complete the work. Although major progress was made, and over half of the work completed, Burnet himself became ill and realised he'd spent his best years as a scholar on the Lexicon. He told the Press that there was no foreseeable prospect of publication and that consequently he didn't propose to spend his remaining years on it. No further work was done, and following his death in 1928, his widow delivered the accumulated materials to OUP. The project remained in abeyance until 1948, when Bruno Snell at Heidelberg asked if the materials could be borrowed for a similar project being undertaken at the Archiv für Griechische Lexikographie. The papers were sent, but no acknowledgment of their receipt was ever received and there is now no trace of them in Heidelberg or in the Archiv. Although a number of major works on Platonic lexicography appeared

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in the 1960s and 1970s, none seems to have been aware of the earlier project, and none has done quite what the Oxford Plato Lexicon set out to do over a century ago.

The first speaker after lunch, Professor Peter Rhodes, discussed the publishing history of the Cambridge multi-volume *Histories*, appropriately concentrating on the Cambridge *Ancient History* but also including the *Modern* and *Medieval Histories* in his account. The *Modern History* is the oldest of the three, its publication having been instigated by the Cambridge University Press in 1896; its volumes appeared between 1902 and 1912, with the *Medieval History* following between 1911 and 1936 and the *Ancient History* appearing between 1924 and 1939. These editions were all aimed at both the general reader and the serious student, although critics at the time suggested that the former would find the texts hard going, while the latter would require far more citations of the sources on which the works were based than were provided. All three works were in general judged to have been a success, however. Entirely new editions of all three are either complete (in the case of the *Modern* and *Ancient*, in 1979 and 2005 respectively) or still in progress (in the case of the *Medieval*). These new editions are not intended for a general audience and thus are much improved over the originals at citing sources and outlining areas of historical controversy. Professor Rhodes further contrasted the new *Ancient History*, to which he was a contributor, with the very different view of ancient history exemplified by Cartledge's 1998 *Cambridge Illustrated History of Ancient Greece*. The former represents a traditional and conservative view of historical study, which Professor Rhodes believes deserves to be periodically consolidated into a large multivolume work such as the *Cambridge Ancient History*, while the latter is more radical, focussing on a "bottom-up" view of history with a minimum of historical narrative, and giving equal space to members of ancient Greek society not usually included in more traditional works, such as women, slaves, foreigners and non-citizens. The *Cambridge Ancient History* and *Cambridge Illustrated History* are so different that neither's approach can feasibly be incorporated into the other; nonetheless both are extremely valuable contributions to historical scholarship of which Cambridge can justifiably be proud.

The last two papers of the day both had colourful themes; "Oxford Reds", given by Professor John Henderson, was followed by a paper on the Cambridge "Green and Yellow Editions" presented by the General Editors of the series. Professor Henderson's paper was based on his most recent research in the OUP archives, and followed on naturally from his recently-published book, also called *Oxford Reds*, which discussed the series of commentaries on Cicero, Virgil and Catullus published by the Clarendon Press, Oxford, between 1933 and 1977, each of which was bound in red cloth. His subject at this conference was the similarly bound series of Euripides commentaries initiated at Oxford in the early 1930s and published between 1938 and 1971. These used Gilbert Murray's text of the plays as their basis, a decision with which several of the scholars who produced the commentaries themselves disagreed; it would, however, have been difficult to produce the series at acceptable cost for its intended audience (each play was to be an *editio minor* aimed at school sixth forms and undergraduates) without adopting an already-established even if not wholly satisfactory text. Professor Henderson's paper revealed, with much wit, many of the tensions and disagreements behind the production of an ultimately very successful series of scholarly commentaries, disagreements that are generally completely hidden from the readers of the books, even if referred to obliquely in authors' introductions.

Finally, bringing us completely up-to-date, Professors Pat Easterling and Ted Kenney gave a highly enjoyable account of their work as General Editors of the *Cambridge Greek and Latin Classics* series, popularly known as the "Green and Yellows". Professor Kenney spoke first, on the general history and continuing value of classical commentaries. Commentaries originally concentrated on textual and grammatical matters to the exclusion of literary content; nowadays, commentators must strike a balance between philology and hermeneutics. Professor Kenney briefly discussed some of the great commentaries of the past, from Lambinus on Horace to Housman on Manilius, and concluded by citing the recent study of Sulpician commentaries by Mathilde Skoie as a demonstration of the vitality of the genre. Professor Easterling then gave a detailed account of the "Green and Yellow" series itself; this was originally conceived of as a replacement for the suc-

cessful Pitt Press series of schoolbooks, and, like the "Oxford Reds", was aimed at a sixth form/undergraduate audience. Over time, the series has evolved based on the changing intellectual climate; readers have become more sophisticated in terms of critical awareness, editors have become more ambitious in their objectives and, in particular, larger bibliographies have been included due to the explosion in the amount of secondary literature. Professor Easterling also discussed a diverse number of practical issues facing the general editors, including the possibility of expanding the traditional canon, the difficulty of maintaining high levels of scholarship and critical good sense over the many volumes which have appeared so far, and the importance of penetrating overseas markets in order to maintain the series' commercial viability. Overall the editors' aim is to publish works that will aid students to become independent readers of texts and enable them to make their own critical judgements. The continuing scholarly and commercial success of the series, and the fact that another 35 volumes are in various stages of completion, suggests that the editors have achieved their intentions admirably.

The speakers are to be warmly commended for their papers, all of which stimulated lively discussion with the audience, and the organisers deserve additional congratulation for assembling such a diverse and interesting programme. Unlike the case of many one-day conferences, whose papers are heard by relatively small audiences without becoming available subsequently to the wider scholarly community, it is encouraging to learn that the conference proceedings will be published next year, with at least two additional papers, as a BICS (Bulletin of the Institute of Classical Studies) monograph, under the title "Classical Books: publishing and scholarship in Britain since 1800." The uniformly high quality of the papers presented at this conference suggest that this will be an essential purchase for any university or college library with an interest in the history of education, the history of classical scholarship or the history of the book.

Sandy Malcolm
British Library

'Book roads' in East Asia

Over the last decade or so, Professor Wang Yong of Zhejiang University in Hangzhou, China, has developed the concept of the 'book road' in order to focus attention on the transmission of texts and books in Asia, rather than seeing them merely as part of the flow of goods that made up the 'Silk Road', a term coined by the geographer Ferdinand von Richthofen in 1877. One of the points is, of course, to look at the *longue durée*, for the 'book road' was functioning effectively long after the Silk Road had fallen into decline.

In order to explore the concept of the 'book road' further, a unique conference took place on 15-18 September 2006 in Hangzhou, the site of the famous West Lake. It was organized jointly by Zhejiang Gongshang University (Hangzhou) and Nishô Gakusha University (Tokyo) and it was conducted entirely in Chinese and Japanese; this made for exciting debate between Japanese and Chinese scholars but necessarily restricted other participants to those knowing one or the other of those languages – in the event, there was one scholar each from Korea, Thailand, Vietnam, Belgium, USA and Britain. Although few SHARPists could have taken part, many might be interested in the issues and topics discussed, given the good attendance at the China-related sessions at The Hague, hence this brief report.

There were two keynote addresses on topics widely separated chronologically and thus symbolizing the longevity of the book road in East Asia. The first, by Wang Yong himself, focused on the books brought to Japan by Jianzhen (688-763), the eminent Buddhist monk who finally reached Japan on his sixth attempt in 753, while the second, by Satô Susumu, discussed the introduction of colotype to Japan and thence to China in the twentieth century.

Parallel sessions followed on various periods of Chinese and Japanese history with papers on subjects such as the impact of Korean medical texts on Japanese medicine in the 17th century and the circulation of Japanese books on penal reform in twentieth-century China. Given that some of the topics will not be of general interest to SHARPists, I shall just mention a few of the more arresting papers and issues here.

Since literary Chinese was the *lingua franca* of East Asia, albeit not a spoken language

but the language of texts, the book road was dominated inevitably by books in literary Chinese, be they ancient texts emanating from China, or texts written by Jesuit missionaries in sixteenth-century China, or texts produced by scholars in what is now Japan, Korea and Vietnam. Ancient Chinese texts were by no means easy to read for speakers of Japanese and Korean and they therefore sought ways of taming or naturalizing these texts by adding reading marks to change the word order so that they could be 'read' as Japanese or Korean with much less difficulty. These strategies for reading Chinese were the subject of papers by Ishizuka Harumichi of Hokkaido University and by Nguyen Thi Oanh of the Han-Nom Institute in Hanoi, who offered textual evidence of a similar practice in pre-modern Vietnam. Some of the issues raised here are common to other societies with a learned language remote from the vernacular, such as Quranic Arabic in Farsi-speaking Persia/Iran not to mention Latin in pre-modern Europe, and the questions of exclusion and adaptation could usefully be explored in tandem in a more overtly comparative context.

A second issue is the tension between modern nationalisms and the complex book world of the past, characterized as it was in many cultures by transnationalism and polyglossia. In Japan in the Edo period (1600-1868) imports from China were designated as such while all books printed in Japan, including Japanese editions of Chinese texts were considered to be 'Japanese books', but from the late 19th century onwards the modern perception that editions of Chinese texts printed in Japan cannot be easily termed 'Japanese books' has created intractable problems for bibliographers and librarians alike and Okano Yasuyuki's paper on this subject provoked a lively discussion on transnational texts and books in East Asia.

A follow-up conference is to be held next year in Japan and new journals have been launched in China and Japan to encourage further work in this area. Not only has book history come of age in East Asia, but it has done so in explicit recognition of the inter-related book cultures of East Asia that had little or nothing to do with the West until the late 19th century.

Peter Kornicki
Cambridge University

FORTHCOMING EVENTS

Magazines and Modernity in Australasia

Location: Australian Studies Centre
University of Queensland, St. Lucia,
Queensland, Australia
Date: 8-9 December 2006

Ideas of modernity have often been presented to readers on the pages of magazines and newspapers. In their own graphic design and verbal address, magazines and newspapers have not only talked about the modern they have performed it in various styles. In their engagement with modernity through these media, writers, editors, publishers and readers position themselves in a complex network of relationships that are influenced by both cultural and commercial interests. Print culture expanded, rather than contracted, alongside the new forms of modern culture introduced by the cinema and radio.

This conference seeks to explore the ways in which print culture networks can help to answer questions about the dissemination of modernity and regional engagement with innovation and tradition throughout the world. During the last 150 years Australasia has been a significant market for local and international periodicals that cater to a variety of tastes and levels of education. Within this market pulp fiction magazines can accompany genteel periodicals or earnest literary magazines at book-sellers, newsagents and libraries before they are encountered by readers.

Issues to be discussed during the conference will include: Authorship; readers and reading; little magazines and literary culture; pulp fiction; lowbrow, middlebrow and highbrow periodicals; magazines and gender; printing and technology; literary history; magazines and the nation; newspaper history; magazines and cinema, radio and television; magazines and visual culture; the circulation of British and American magazines.

Please contact the Conference Convenors for further information: Roger Osborne: r.osborne@uq.edu.au or David Carter: david.carter@uq.edu.au. This conference is designed to follow on immediately from the *Australian Modernities* conference at the University of Queensland, 6-7 December 2006.

BOOK REVIEWS

Sandrine Aragon. *Des Liseuses en péril. Les images de lectrices dans les textes de fiction de La Précieuse de l'abbé de Pure à Madame Bovary de Flaubert (1656-1856)*. Collection «Les Dix-huitièmes Siècles» 71. Paris : Honoré Champion, 2003. 732 p. ISBN 2-7453-0666-9. 120 Euros.

Madame Bovary has come to be known as the fictional female reader par excellence, revealing the dangers of female reading. Sandrine Aragon's detailed study illustrates that the representation of female reading in French literature has however a longstanding history, and that the earlier portrayals of female readers have in many ways set the stage for the acceptance of a character such as Madame Bovary. Aragon analyzes a considerable corpus of literary works, focusing on those images of female readers that had the strongest impact in the 17th, 18th and 19th centuries, thus accompanying what Aragon regards as "the age of female alphabetization in France" (13). Aragon notes a gradual evolution toward the autonomy of the fictional female reader through three stages: Stage I covers the period until 1715 (the death of Louis XIV); Stage II covers the period until the French Revolution; and Stage III covers the post-revolutionary years until the mid-nineteenth century.

The fictional representation of female readers during the second half of the 17th century correlates with the rise of the *ruelles* (salons) and the growth of the female reading public. The satirical representation of the female reader dominates during this century. However, Aragon demonstrates convincingly that Molière's satirical representation of the *précieuses ridicules* – mainly targeting aspiring bourgeois women – is counteracted in the portrayal of a cultivated female reader, for whom reading functions as a means of self-improvement. The latter representation is not surprisingly developed in the works of women authors, such as Mlle de Scudéry, or later in the fairy tales of Mlle Lhéritier and Mme d'Aulnoy.

Marivaux's *La Seconde surprise de l'amour*, launches the depiction of the female reader in the libertine novel of the 18th century. During the first half of the century, reading is closely connected with seduction, and reading as a couple becomes an avenue toward erotic encounters. Rousseau uses the

reading-in-pairs model to illustrate the dangers of reading while guiding his heroines toward more virtuous reading behavior. Female authors developed Rousseau's reading model further, either in pedagogical novels (by Mme d'Épinay, Mme de Genlis and Madame de Charrière), frequently emphasizing the mother-daughter couple, or in the emigration novel (by Mme de Charrière, Mme de Staël), which often displays two intelligent female friends reading together.

During the 19th century a great variety of female readers, including women of the lower classes, figure prominently in fictional texts by male and female authors. Aragon suggests that the fictional female readers of the 19th century mirror the spectrum of female readers represented during the 17th century, intimating also that the portrayal of the female reader in the texts of Marivaux emerges again in the description of Madame Bovary. Most of these 19th century protagonists read alone, imparting the greater autonomy of the female reader.

Aragon's methodological approach is influenced by literary theorists such as Hans-Robert Jauss, Fritz Nies, Pierre Bourdieu and Alain Viala. Using Viala's "Rhetoric of the Reader", Aragon develops a grid for the analysis of her corpus investigating the reading choices, reading objectives, reading competency of the heroines, reading conditions and consequences of reading. The genres studied include novellas, (fairy) tales, novels and comedies, the latter two having the largest number of representations of female readers. These genres were also the ones that women were most likely to read or view.

This very detailed account, because of its close textual reading of a large corpus of primary works, provides an excellent reference tool for literary scholars and cultural historians interested in the history of (female) reading.

Elisabeth-Christine Muelsch
Angelo State University



Mary Elizabeth Berry. *Japan in Print: Information and Nation in the Early Modern Period*. Berkeley: University of California Press, 2006. xvii, 325 p. ill. ISBN 0-520-23766-8. \$44.95.

Mary Elizabeth Berry has made a major contribution to the field of early modern Japanese history with this challenging multi-

faceted book. It is the product of an extended period of immersion in the Mitsui Bunko collection of Japanese books and maps of the Edo period (1600-1868) acquired by the East Asia Library of the University of California at Berkeley in the late 1940s. This is the largest collection of Edo-period printed material outside Japan.

In the first chapter Berry introduces the reader to the richness of the printed material available for purchase on the open market in seventeenth-century Japan through an account of the preparations made by a fictional clerk of a large Kyoto firm for a business trip to the firm's branch in Edo (Tokyo). The material she imagines him consulting includes booksellers' catalogues, maps of all sizes, compendia of itineraries, family encyclopaedias, gazetteers, travel guides, and directories of nobles, bureaucrats, merchants, actors and prostitutes. The rest of the book is devoted to making sense of this enormous body of printed material that Berry labels "the library of public information."

Berry's approach provides the reader with a vivid sense of the nature of this material, with a chapter devoted to each of the following categories of publications: maps, rosters, urban directories, and tourist/cultural guides. In her case studies she seeks to understand the links between these commercial publications and their bureaucratic antecedents, and to determine what they have to say about the society and polity that produced them. She methodically builds up a picture of the reading public that came into being in the 17th century. She defines it as "a permeable reading community bound by both common interests and common frames of reference" (22).

She traces these common interests and common frames of reference to the experience of civil war and the process of political reunification of Japan. Hers is a compelling explanation of the factors that led to the information explosion in the 17th century. While the emergent state created templates for information gathering that led to new habits of mind and new constituencies for information, the printed matter that circulated in the public information library was not made available through the agency of the state but through the efforts of commercial publishers. Berry has put our understanding of the dynamics of publishing in Edo-period Japan on a new footing. Her study culminates in a final chapter in which

she considers the differences between early modern and modern Japanese society. Here she offers valuable insights into the significantly different ways in which concepts of the nation and of national identity were constructed in the Edo and Meiji periods.

While the Mitsui Bunko collection of printed material is a tremendous resource, it appears to have led the author to underplay the role of manuscripts in the library of public information. As Peter Kornicki reminds us, the circulation of texts in manuscript did not cease when commercial printing took off in Japan in the 17th century – another instance where the European experience of printing fails to provide a paradigm applicable to East Asia. There were categories of material banned in print that circulated widely in manuscript (Peter Kornicki. *The Book in Japan: A cultural History from the Beginnings to the Nineteenth Century*, Leiden: Brill, 1998). This is a minor reservation beside the many valuable insights Berry provides in this elegant and original study.

Ellis Tinios
University of Leeds



Marieke van Delft, Frank de Glas, Jeroen Salman, eds. *New Perspectives in Book History: Contributions from the Low Countries*. Zutphen: Walburg Pers, 2006. (Bijdragen tot de geschiedenis van de nederlandse boekhandel. Nieuwe reeks; deel VII.) 222,[2], illus. ISBN 90-5730-431-7. 29.95 Euros (copies distributed free to those attending SHARP 2006 in The Hague).

The volume opens with an envy-engendering account by Van Delft of the importance attached to book history in the area and of the number of universities, particularly in The Netherlands, which offer courses, often up to doctoral level, in the subject.

Of the contributions on the earlier period Pierre Delsaert looks at the printers working in Louvain from the 15th to the 18th centuries and at the control exerted on them by the university. In this he pays particular attention to the work of John Fowler, who abandoned his Fellowship at New College, Oxford, in order to practise his Roman Catholic faith abroad. Hannie van Goinga's study of the role of lotteries for books in late eighteenth century Netherlands is espe-

cially to be welcomed. The book auction was a well known feature of the book trade in The Netherlands in the 17th and 18th centuries, but little work has been done on the book lottery. Because of my own particular bibliographical interests, for me the highlight of this part of the volume, indeed of the whole volume, is the study by Inger Leemans, one of the younger contributors, of the interconnections of the Dutch and German book trade in the century from 1750; in addition, the article also touches on translation, another of my interests. Translations from French to Dutch are examined in detail for one year, 1759, in the following chapter by Edwin van Meerkerk, as a way of throwing better light on the alleged 'frenchification' of Dutch culture in the 18th century. Another long-standing myth, that involving the place of the pedlar in the social and economic life of The Netherlands in that same century is subjected to a vigorous examination by Jeroen Salman.

The theme of translation figures largely in three of the contributions from the modern period, Helleke van den Braber's piece on the Amsterdam publisher, Geert van Oorschot, who published numerous nineteenth-century Russian literary works, Adriaan van der Weel's study of the activities of the largely Roman Catholic publisher, Spaarnestad, which published many translations of British and North American authors and Dorien Daling's close reading of the early years of Elsevier's Scientific Company, whose translated works helped not only to move the pre-eminence in scientific publishing from Germany to Britain and North America but also to change the *lingua franca* of that medium from German to English. As a counterbalance, as healthy as it is interesting, to these largely archive-based studies we have two contributions on theories which can help to broaden the academic standing of book history. Frank de Glas looks at the beneficial application of techniques used in business history and José de Kruif at the reconstruction of interaction patterns within a trade, commonly known as network analysis. Both of these pieces deserve our closer study. As a trained librarian, who has spent much time and energy in past years in identifying and trying to acquire the collected, or complete, works of German authors, who have long been ignored by academics, whose judgement of a writer's literary merit is as subject to changes in fashion as that of other educated members of the public, I found

Berry Dongelman's piece on the bibliographical prestige of complete works, as exhibited by the publication history of Joost van den Vondel, compellingly interesting. The linguistic and publishing link between The Netherlands and Flanders is considered in detail with regard to the nineteenth-century Flemish poet, Guido Gezelle, by Jan Pauwels.

One of the several strengths of the volume is that it contains contributions by both established and young historians of the book in The Netherlands and Flanders; another is that these range in date from the 15th to the 20th centuries. Their cumulative effect is that the volume, although not designed as a general history of the Dutch and Flemish book, serves that purpose as well as any could in a relatively small compass. If there is a lacuna in the volume's coverage, it is the lack of a study of publishing in the minority language of The Netherlands, Frisian, whose existence is most astonishingly ignored by Pauwels.

The last point apart, my criticism of the volume is on the whole slight, relating to the mixture of English and American terminology, which I find irritating, and the greater need for proof-reading, a sure sign of a too tight publishing deadline, but I do find it strange, to put it politely, that the text of a volume celebrating book production in an area long noted for fine printing, a point emphasised by several contributors, should not have been justified.

W.A. Kelly
Scottish Centre for the Book
Napier University, Edinburgh



Raymond Gillespie and Andrew Hadfield, eds. *The Irish Book in English 1550-1800*, vol. 3 of *The Oxford History of the Irish Book*. Oxford: Oxford University Press, 2006. xxi, 477 p. ill. ISBN 0-19-924705-6. £90.

This is the first instalment of an ambitious five-volume project that will cover all aspects of the Irish book tradition, both manuscript and printed, from earliest times to the present day. The editors propose an elaborate structure for the core chapters, with separate sections on 'Print Culture', 'The Structure of Print', and 'Collecting and Reading Print'. In practice the arrangement is nothing like so neat or satisfactory. In

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particular, material on the technical processes of book production is disappointingly thin, and there is only scattered information on the economics of the book trade. Instead what we have is primarily a political history of print, and a social history of reading and book ownership. The contributors review the initial rigid control of the press through the king's printer's patent and the sudden break-down of that monopoly in the late 17th century, the evidence of a limited but gradually increasing circulation of the printed word in late Tudor and early Stuart Ireland, and the halting early efforts, later largely abandoned, to promote the Protestant Reformation by providing bibles and other texts in the Irish language. From there they go on to describe the flowering of Irish print, much assisted by the kingdom's immunity from British copyright law, in the mid and late 18th centuries. All this retells a story already familiar from earlier work, notably Mary Pollard's pioneering *Dublin's Trade in Books 1500-1800* (1989), and Raymond Gillespie's more recent *Reading Ireland* (2005). It also involves considerable repetition across the supposedly separate sections. Certain touchstones of early print history, such as the 8,000 volumes that the second Viscount Conway reportedly accumulated in his County Antrim mansion during the 1630s, or the celebrated library of Archbishop Ussher, later incorporated into that of Trinity College Dublin, recur with a revealing frequency in what should be complementary chapters.

To say this, however, is not to criticise the individual authors involved. Charged with providing the core narrative Raymond Gillespie, T.C. Barnard, and Colm Lennon produce lucid and comprehensive surveys. If the content is often familiar, it is because all three are building on their own earlier research and writing. This consolidated version of their work, supported by a comprehensive bibliography and a valuable essay by Gillespie on the sources available for future research, will provide the standard introduction to the subject for the foreseeable future. But it is hard to understand why the directors of the project, Professors Robert Welch and Brian Walker, did not also take the opportunity provided by the research funding at their disposal to move the subject more clearly forward, by building up fresh bibliographical data from the still underused sources listed by Professor Gillespie. As it stands, the new material in the volume comes primarily from the later chapters. James

Kelly, in a wide-ranging survey, uses the development of political printing to chart the emergence of a distinctively Irish public sphere. Maire Kennedy, Mary Ann Lyons and Siobhan Fitzpatrick contribute valuable specialist chapters on foreign language books and on scientific publications. In addition Andrew Carpenter, addressing literary culture, brings forward a variety of evidence to suggest that the written and printed word may in fact have reached further, even in the 16th and early 17th centuries, than is indicated by the bare facts derived from lists of known imprints. His sparkling and provocative essay is confirmation, if such were needed, of how much remains to be done in recovering the history of the early modern Irish book.

S.J. Connolly
Queen's University, Belfast



John Hinks and Catherine Armstrong (eds.). *Printing Places. Locations of Book Production and Distribution since 1500*. London and New Castle: The British Library and Oak Knoll Press, 2005. xiii, 208 p. ISBN (BL) 0-7123-4906-5. ISBN (Oak Knoll) 1-58456-165-3. £25.00.

This collection of essays was originally presented at the annual *Print Networks* conference, held at the University of Exeter in July 2002. Because the editors have chosen to assign the theme of location to it, it offers a broad geographical and chronological range of essays on the history of the book trade in Britain.

Certainly, concentrating on a particular location facilitates closer inspection of one theme of book trade history. Lucy Lewis examines an English translation of Boethius's *Consolation of Philosophy* that was produced at Tavistock Abbey in 1525, making it one of the earliest productions of a provincial press in England. Ian Maxted charts the evolution of the topographical print in Devon over the 19th century, exploring different types of print and their changing popularity. Keith Manley, alternatively, offers a thorough account of book provision in the West Country over the 18th and early 19th centuries. David Stoker examines the evolution of seventeenth-century Norwich publishing, emphasising the importance of that period to the development of the book trade there. Alice Ford Smith's fascinating essay focuses

on the style, content and distribution of execution broadside tracts in Nottingham and Birmingham. Finally, Lisa Peters provides an account of the methods and style of Victorian medical advertising in the Wrexham press.

Beyond the more geographically specific essays, a number of papers address key debates in current historiography. The creation of community and the book trade's role in it is the subject of Ian Jackson's essay on advertisements in the *Reading Mercury* and the *Northampton Mercury* over the 18th century. He argues convincingly that the newspaper advertisement provided a forum for local social and political communication. Graham Law explores how a trio of professional novelists marketed their stories to local newspapers and readers by promoting their local roots. Indeed, as Stephen Colclough's paper on nineteenth-century railway bookstalls emphasises, book trade personnel were a particularly entrepreneurial group, adept at capitalising on emerging arenas in the distribution of print.

The wider revolt against the core-periphery model of communication is also evident in the collection. David Hounslow examines the bookselling businesses of Wilson, Spence and Mawman of York and the Mozleys of Gainsborough, who achieved their success largely without resort to the London book trade. The firms were atypical of the period, printing their own books and using false imprints (that claimed the books were printed in London), to circumvent the restrictive copyrights of the London book trade. Peter Isaac's paper focuses on John Murray II's wholesale trade agreement with Oliver and Boyd, his Edinburgh agents. In doing so, he underlines the conflicting nature of the British book trade, which required competition in order to thrive, but only within broader networks of cooperation. Ian Beavan's postscript indicates a chronological extension of that relationship from 1835 to 1843 and reveals a crescendo of competition in the Scottish book market over the period.

Finally, the volume touches upon the growing interest in the Atlantic World. Catherine Armstrong explores the different ways through which the English gathered knowledge about the New World in the early 17th century. This information was not restricted to printed books destined for the upper echelons of society, but reached a national and inclusive audience though

broad-sides, journals, letters and sermons, as well as word of mouth. Stephen Brown provides an entertaining account of the prolific Edinburgh printer, journalist and (albeit briefly), scientist, James Tytler. Whilst the paper is largely based on Tytler's time in Scotland (rather than his later exile in Salem, Massachusetts), it highlights an important point for book historians: printers and booksellers who emigrated did not transform into entirely new characters, but carried earlier experiences with them.

The expanse of locations and periods could make *Printing Places* appear a slightly unconnected assortment of essays, even with the assigned theme of location, designed to tie them all together. Yet in this way, the collection illustrates just how diverse the book trade was and how creative the people involved in it were. *Printing Places*, therefore, contributes neatly to the map of book trade activities across England and extending into America, as well as – most importantly – acting as a barometer on the latest developments and discoveries in the history of the English book trade.

Victoria Gardner
St. John's College, Oxford

Stuart Kelly. *The Book of Lost Books: An Incomplete History of All the Great Books You'll Never Read*. New York: Random House, 2005. xx, 344p. ISBN 1400062977. \$24.95.

In a recent public radio interview Stuart Kelly says he almost lost the only copy of the manuscript of *The Book of Lost Books* prior to its publication. After e-mailing the text as an electronic attachment to his publisher, the computer on which the only version resided was stolen the next day. The intended reader would have been none the wiser. Another book would have been lost.

But thanks to timing and luck, the reader of *The Book of Lost Books* becomes more knowledgeable about the fate of lost literature, or at least about those works for which we have some record of their possible existence. That this body of lost literature and thought once existed may be reasonably inferred from the known and probable facts associated with the destruction and suppression of culture throughout history. And by definition Kelly couldn't include everything

(the "unknown unknowns") in this story. Yet, what we've lost of Sappho, Cicero, Livy, Petronius, and Confucius (possibly) is enough to make the hardest reader blink. Fortune favors the lucky and fate condemns the unlucky while the life of certain books wavers between the two. Readers have the writings of Virgil and Kafka because their associates successfully preserved their manuscripts against the authors' apparent desire to destroy them.

Kelly's book of lost books is by turns witty and erudite, a distillation of the obvious relish he has for books and literary history. To this story of bibliographic loss and destruction he provides interesting anecdotes about famous writers and the varied circumstances of their literary production. In eighty-one short chapters ranging from "Anonymous" c. 75,000 B.C.E.-c.2800 B.C.E. to Georges Perec (d. 1982), he spotlights curious details associated with lost, abandoned, forgotten, and obliterated writing, whether by design or otherwise. Gogol's destruction of his literary manuscripts is disturbing, while the loss of Carlyle's first draft of *The History of the French Revolution* to kindling is somehow ironic. As Kelly relates it, the deliberate destruction of the complete works of Aeschylus at Alexandria in 640 C.E. and later of Byron's salacious *Memoirs* in the nineteenth century provide us with a disarming parable of hubris and wounded vanity. Turing to the 20th century, the loss of Bruno Schultz's novel *Messiah* (and his murder by Nazis) echoes the disappearance of Walter Benjamin's manuscripts at some point after his suicide on the border between France and Spain in 1940. Are these lost texts moldering in an archive?

Loss and traces of loss are perhaps characteristic of cultural production generally, and in an era when huge amounts of digitized information go missing on a routine basis, the incidence of lost books seems small by comparison. Kelly agrees with this pessimistic realism, invoking entropy and the "struggle we cannot win" against loss, which "is not an anomaly, or a deviation, or an exception. It is the norm. It is the rule. It is inescapable." (338) The deliberate wholesale destruction of books and libraries in war ("bibliocide") and the loss of unique manuscripts in whatever circumstances is an irreparable collective loss. We can't help wondering about what it is we're missing out on, as if to be deprived of this lost knowledge somehow diminishes our potential. Nonethe-

less, Kelly's book of lost books reminds why this endless "struggle against oblivion" is a crucial source of our humanity.

Robert N. Matuzozi
Washington State University



Barbara Mittler, *A Newspaper for China? Power, Identity, and Change in Shanghai's News Media, 1872-1912*. Cambridge (Massachusetts) and London: Harvard University Press, 2004. 528 p. ill. ISBN 0-674-01217-8. \$60.00.

This is a sophisticated study of how the newspaper, an alien medium, became an important means of communication in China during the late 19th and early 20th centuries. Based primarily on the study of a major foreign-style Chinese newspaper in Shanghai, the *Shenbao*, Mittler argues that it was through accommodating strategies that the newspaper was able to take root in China. She demonstrates convincingly that the success was a complex process that cannot be explained in terms of a simple borrowing of technology and a literary medium.

In the early decades, Chinese journalists at *Shenbao* chose to adapt indigenous formats, mixing vernacular and classical styles with foreign and domestic sources, blending fiction and facts. That these journalists did not distinguish fiction from facts any more than their European counterparts had done throughout most of the 19th century warns us against using later practices in Europe to measure against early Chinese journalism.

Like many early European newspapers which depended on the government as a major source of news, foreign-style Chinese newspapers in Shanghai reprinted the Chinese government gazette, the *jingbao*, in order to appropriate the authority it represented and to capture its existing readership, and to make her case Mittler has produced what is by far the most informed and balanced treatment of the *jingbao*. She continues by arguing that as the foreign-style newspapers reprinted *jingbao*, "the state went public" (219), though it is worth noting that the Chinese state had already gone public in the printed *dibao*, the predecessor of *jingbao* in the late Ming (1368-1644). Gradu-

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ally, through these strategies of appropriation, the foreign-style newspaper became a rival of *jingbao* and eventually replaced it by 1911. But this was not the triumph of Western model but a hybrid product because the “the foreign medium itself changed under the pressure of a strong and already existent Chinese identity” (415).

In investigating the role of the newspaper in changing China, Mittler chooses to examine three aspects: women’s changing roles, Chinese identity, and nationalism.

She finds that the newspaper presented a new femininity that is polyphonic, a Chinese identity with “multiple personalities,” and a nationalist discourse that was neither anti-imperialist nor anti-foreign. With these findings, Mittler challenges the common belief that the press was powerful in inducing changes, forming public spheres, and even creating revolution. The newspapers did not “mirror the reality... nor did they have the power to influence” (311). One may object to the modest impact she accords to the press; but influence is difficult to measure in terms of causality.

Informed by theories of language, text, reading, and communications, this study requires on the part of the reader a certain degree of familiarity with the theories of Bourdieu, Bakhtin, Habermas, and others whose concepts Mittler cites without much explanation. There are several mistakes involving Chinese characters (25, 27, 57, 63, 160, 287, 325, 337, 414).

Mittler’s study is a valuable addition to a growing corpus of works on the comparative study of the history of printing. Compared to the study by Christopher A. Reed (*Gutenberg in Shanghai, Chinese Print Capitalism, 1876-1937* [Vancouver: University of British Columbia Press, 2004]), her analysis is much more sophisticated and nuanced, giving full consideration to the cultural context in which the newspaper came to be transplanted in China. This book is well researched, vigorously argued, and meticulously documented. While specialists in the China field will find many provocative and revisionists views on nationalism and women’s history, the book is also valuable to historians of printing.

Kai-wing Chow
University of Illinois, Urbana-Champaign

Jane Potter. *Boys in Khaki, Girls in Print: Women’s Literary Responses to the Great War 1914-1918*. Oxford: Clarendon Press, 2005. xiii, 257 p.ill. ISBN 0-19-927986-1. £50.00.

The First World War was the first Great War to see the extended and active use of officially sanctioned propaganda to underpin popular support for the war effort. The British government organized an entire department dedicated solely to overseeing and promoting the publication of appropriately positive literary and didactic material for wartime readers. The Government propaganda office, located at Wellington House in London, created in 1914 and headed by Charles Masterman, recruited over 25 of the major British publishing firms as part of a funded network issuing war related tracts and books throughout the war years: these included Hodder & Stoughton, who published over 120 pamphlets and books on behalf of government causes; T. Fisher Unwin, with over 78 pamphlets and books; Oxford University Press, Nelsons, Macmillan, John Murray and Chapman and Hall. Even more surprising, as Potter’s new study on war fiction reveals, was the participation of the pacifist led firm George Allen and Unwin, which had gained notoriety for its publication of Bertrand Russell’s ‘pernicious’ pacifist work *The Principles of Social Reconstruction*. The process by which commercial publishers joined forces with government bodies to influence the reading public is a subject worth several books in its own right, some of which have already been written – see, for example, Peter Buitenhuis, *The Great War of Words* (1987). Potter draws tantalising attention to the impact of this process, but then withdraws hurriedly from the subject to concentrate on a different matter altogether – the themes and subject matter found in women’s wartime fiction and memoirs.

As demand for reading material (and in particular light entertainment and novels) grew both from home audiences and frontline troops, publishers responded by publishing a flood of war-time romances and memoirs adhering to the status quo. While much has been written on the efforts of modernist writers during this period to resist or undercut literary convention, far less has been said about the efforts of secondary, popular writers who met market demands for light fiction. Potter ably summarises the works and plotlines of many such

forgotten texts, with the purpose of illuminating the writing of unknown female authors during this period and examining their interpretation and presentation of wartime themes. As she ably suggests, a trawl through such popular work demonstrates how much these texts, written during the war period for general consumption, contrast with better known female interpretations of the effects of war – works by such individuals as Vera Brittain, whose reflective, pacifist tinged memoirs of life spent as a nurse were written and published after the war had ended.

Works with such titles as *A Girl Munition Worker* by Bessie Marchant (known for schoolgirl fiction), *Richard Chatterton, V.C.* by Ruby M. Ayres, *Khaki and Kisses* by Berta Ruck and *My Heart’s Right There* by Florence L. Barclay, reinforced values and ideals that trace back to the type of Muscular Christianity seen most forcefully in turn of the century Boer War inspired fiction. As Potter shows with in-depth analysis, romantic novels of the First World War were vehicles for the dissemination of patriotic ideals and models of appropriate wartime behaviour. Thus while they depicted women in new, assertive roles – as munitions workers, or undertaking hospital work on the front lines – they enclosed such activity within conformist plot lines reinforcing gender divides: heroines were always virtuous, and heroes manly, or stirred from lethargy into heroic endeavours. Potter offers interesting commentary on the frequency with which later works linked war wounds with honourable conduct; in the face of increases in the number of soldiers returning incapacitated from the war, fictional representations of the time consciously attempted to refashion attitudes to physical disability and the war wounded.

Potter’s work is keenly worked out and solidly researched, and as a study of literary themes in social contexts offers much to appreciate. Regrettably from a book history point of view it spends too little time teasing out the intriguing details of British publishers’ embroilment in official propagandistic work during the war. Perhaps this is a subject best followed through in a future study.

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Elizabeth Sauer. *Paper-contestations' and Textual Communities in England, 1640-1675*. Toronto, Buffalo, and London: University of Toronto Press, 2005. viii, 199 p. ill. ISBN 0-8020-3884-0. £28; \$50.

Stephen B. Dobranski. *Readers and Authorship in Early Modern England*. Cambridge: Cambridge University Press, 2005. xiii, 226 p. ill. ISBN 0-521-84296-4. £45; \$75

Heidi Brayman Hackel. *Reading Material in Early Modern England: Print, Gender, and Literacy*. Cambridge: Cambridge University Press, 2005. xii, 322 p. ill. ISBN 0-521-84251-4. £48; \$75.

In recent attempts to write a history of reading, critics have moved away from ideal and implied readers, and from assumptions based on shifting taste and demographics, towards real, historically situated readers. The persistent problem, however, has been the elusive nature of traces of reading. Writing the history of reading is both laborious, because the evidence must be searched for, and intellectually challenging, because reading is a practice that is both social and private, enormously acculturated and yet individual, practical and yet powerfully subjective. Historians of reading face a series of choices about the kinds of evidence they will allow, and how they will negotiate what can be a fundamentally paradoxical exercise. The three books offer a spectrum from the abstract to the specific, from implied to actual readers.

Elizabeth Sauer's book is a series of essays on dramatic form and metaphors in writings mainly from the 1640s and 1650s. From these verbal constructs, she elaborates a notional community of readers. Theatre is inherently a place of "affiliation and social formation" (77), she alleges; it creates "Textual communities" in which readers challenge received and establishment opinions. Sauer considers a wide variety of printed materials: many varieties of pamphlets, dialogues, trial accounts, contested representations of the king's execution, theatrical metaphors in literary texts and in political polemic and journalism. The word "dramatic" is expanded and strained. Theatricality – playing, performing, staging, stage-managing, dramatizing, acting – is embedded in our language. Metaphoric connections between texts (speech *acts*) and the stage can freely be established. But, what do we learn from these

metaphors? Isn't there a danger of mistaking the metaphors for the reality, and finding actual communities of readers in verbal conjunctions?

Sauer suggests that dramatic form inherently challenges authority by staging authority and presenting alternative voices. She treats royalism in the period as an oppositional ideology; parliament and commonwealth as the proscribing establishment. Evoking the spectre of a puritanical closure of the theatres in 1642, she presents parliament as straightforwardly antitheatrical and therefore anti-community. Milton she sees as opposed to the theatre: it is the theatre itself, and not a particular mode of theatre, that is symbolically destroyed at the end of Milton's *Samson Agonistes*.

In examining dramatic writing and metaphors, Sauer augments the picture of mid-century print culture recently outlined by Nigel Smith, Sharon Achinstein, James Holstun, Thomas Corns, David Loewenstein and others, and seeks to introduce the useful paradigms of Kevin Sharpe's *Reading Revolutions* (2000) into new textual areas. The ambition of this book, however, is to reconsider the relationship between print and performance, to provide a more nuanced account of royalist writing, to look at the interaction between oral and print culture, public and private acts of interpretation, and different communities of interpretation, to map the emergence of both "a new kind of politics and politics of reading" (19). Individually the five case studies – Milton's *Areopagitica* and the assault on monopolies; the trials of Strafford and Laud; the regicide; plays under an antitheatrical regime; representations of trials and dissenting communities – are interesting, but approaching them with the expectations established by the introduction could lead to disappointment.

The analysis is given off to unrealistically black-and-white antitheses, and infers realities too directly from their verbal imagination. Sauer views theatricality and community from the perspective of print; the communities she describes are both virtual and hypothetical, as no evidence is presented of readerly participation. These are not "actual and implied" readerships (141); readerships are inferred from the number of reprints of texts. Such assumptions are criticised in the works by Dobranski and Hackel considered below. The suggestion that parliament's views were univocal, that it was opposed to theatricality, that it sought to establish a mo-

nopoly over the press in the 1640s, that it was institutionally responsible for the production of its proceedings in 1640-41 and so on, seem, despite the author's own strictures, firmly pre-revisionist.

Readers are not passive recipients of texts, any more than texts are mere blanks for readers to invent with. Reading involves a transaction between the two, which is active, exploratory, and sometimes constraining. Wolfgang Iser, describing the relationship between determination and liberty in the act of reading, suggested that texts contain gaps and blanks that activate the reader, shaping the reading experience without controlling it. Stephen Dobranski takes his cue from an idea very much like this one: he is not so much concerned with aesthetics as the way these gaps establish communication between author and reader, that necessarily activate (and thus control) the reader, but which simultaneously empower him or her. He explores, through a series of case studies of canonical authors – Sidney, Jonson, Donne, Herrick, and Milton – silences in texts, silences created through incompleteness, missing or deleted passages, errata, ellipsis.

Dobranski looks, for example, at the publication history of Sidney's *Arcadia*, at additions and continuations of it that constitute interpretations or re-readings in new contexts, or appropriations of it to a particular cause. Whereas *Arcadia* invited continuations because of its incompleteness, some poets (including Jonson and Herrick) deliberately omitted lines from printed versions of poems in order to require active participation by the reader. Sometimes these omissions were restored in manuscripts. Herrick exploited incompleteness by leaving classical associations and allusions unresolved, and by dropping feet from a line of verse. Herrick's poems use omission, Dobranski argues, to signify an uncertain future in the context of civil war. Donne's 1633 poems suffered erasures at the hands of a censor. A striking number of major literary works (and probably many minor) from the period are left unfinished. These are some of the various kinds of silences that speak to Dobranski's analysis.

Incompleteness of a text assigns authority to author and reader, he contends: to the former, because the willingness to omit something in a printed text can be a form of honorific, or can enhance the range of signifying strategies available to an author;

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to the latter, because the reader is required actively to participate in the construction both of reading and of the author's authority. This is a relationship of mutual dependence. Sidney gains prestige through the publication of editions that promote his name; but the same editions are "a site of collaborative authorship" (74) that prompt readers to augment his writings. In contrast, readers of Jonson's and Donne's printed works were less inclined to annotate silences, which suggests a difference in their perceived authority. Dobranski is continuously interesting on individual authors and texts.

While not tracing a linear development of modern authorship, Dobranski suggests that early-modern omissions effect a transaction between author and reader that enhances the status of both, and that this is characteristic of a shift in the roles and status of both. This inaugurates a "new mode of comprehension" (20). Readers became increasingly active in the period, partly because of the combined impact of humanism and the Reformation, partly because of a polemical approach to pedagogy, and partly because of the social nature of reading. Much of the evidence for this lies in the language of prefaces, and most of Dobranski's evidence is printed. Additions to the *Arcadia* are material modes of reading – and re-interpretation and appropriation are integral to the practices of the common reader – but, as discussed, here they are the work of writer-readers, those who are publicly engaged. Though Dobranski is a subtle critic, and doesn't make unrealistic claims, his account of the relationship between readers and writers would have benefited from consideration of a wider range of sources, including manuscripts. The preponderance of implied readers does not always justify his argument; he acknowledges this omission in a postscript.

Heidi Brayman Hackel looks at the full spectrum of sources for readers from about 1530 through the 1640s. This is the earliest period, she writes, in which one can speak, as John Heminge and Henry Condell did in their preface to the Shakespeare folio of 1621, of a "great Variety of Readers." These are real readers, and not all of them are the exceptional. Their practices can only be (re)-constructed piecemeal and from a great range of evidence. Supplying this evidence, and using both representations and traces of practice, Hackel presents a detailed picture of book-related activity in the period;

less concerned with literary texts and literary reading, her book and Dobranski's are unexpectedly complementary.

Chapter two offers an excellent introduction, meticulously researched and presented, to reading habits and practices, to spaces where reading occurred, and the evidence that can be used to explore these. On its own it could certainly be recommended to students for an overview of the history of reading and of recent work on this area. Chapter three looks at printed evidence and textual apparatus, including prefaces, printed marginalia, and evidence of patronage. Hackel sees an increase in the sophistication of these materials in the Elizabethan period. Chapter four considers marginalia and commonplace books as sources, before offering a case study of the reception of Sidney's *Arcadia* and Greene's *Menaphon*. Hackel explores ways of compiling and using commonplace books. Organisational decisions implied different understandings of the relationships between readers and writers: some readers would respect the integrity and intentions of texts they copied from, observing the context or the original sequence of quotations, for example; others would re-sequence and change materials, over-writing the writer's own intentions. Though gender is a general focus of the book, chapter five looks specifically at women readers. A discussion of restrictions on women's reading and of gender-specific evidentiary problems is followed by two case studies, of Lady Ann Clifford and Frances Egerton, Countess of Bridgewater.

Hackel seems caught between writing an overview of the history of reading in the period and a study specifically focussed on women as readers. While there is nothing intrinsically contradictory about these ambitions, this double focus results in an uneven structure: chapters two and three are much broader than the two chapters that present case studies and look in particular at women readers. The book is nonetheless consistently informative and interesting. Particularly stimulating themes include the overlapping language used to describe the reading of print and manuscript, the relationship between visual and aural reading, discussions of gradations of reading literacy, and the asymmetries that must complicate any understanding of literacy and literacy rates, the role of closets as reading spaces (and of the public-private distinction more generally), and perceived antithesis between the "friendly"

or "gentle reader" and Zoilus the detractor. Hackel says that readers of manuscript materials have been neglected relative to readers of print. This is half of the story. It is true that there has been a good deal of excellent work on the history of print in recent years; but there has been a lot of work emphasising the vitality of manuscript culture in early-modern Britain, even beyond Hackel's latter terminus. Meanwhile there has been an abstract privileging of readers of manuscripts, and of the numinous authority (social, intellectual and evidentiary) of manuscripts, though perhaps more in theory than in practice. What makes Hackel's book particularly valuable, however, is its painstaking consideration of the full range of sources, printed and manuscript, including detailed work on commonplace books and marginalia. In themselves these sources can be messy and partial; used as part of a larger picture, they offer a nuanced and material account that print cannot afford, making this a weighty contribution to the field.

This larger picture is fundamental to the recent attempts to recover the practices of early-modern readers, of printed and manuscript texts, practices that left evidence in print, marginalia, and non-textual traces. One should not privilege a single dimension of these complex social transactions to the exclusion of others. All three of these books contribute to our understanding of readers, and thus to our understanding of the words that we share with them.

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Edith Snook. *Women, Reading, and the Cultural Politics of Early Modern England*. Aldershot, England; Burlington, VT: Ashgate, 2005. viii, 118 p. ISBN 10-0-7546-5256-4. £45.00, US \$89.95

Edith Snook's monograph *Women, Reading, and the Cultural Politics of Early Modern England* is an innovative and engaging attempt to bridge the gap between two flourishing areas of literary scholarship: early modern women's writing and the history of reading. Following the introduction, the book consists of five chapters: on Anne Askew and Katherine Parr; Dorothy Leigh and maternal reading; Elizabeth Grymeston

and the Catholic reader; Aemelia Lanyer and Elizabeth Middleton; and Mary Wroth's *Urania*. Spanning the period from the 1540s to the 1630s, it attends to manuscript as well as print resources, and to both historical and fictional readers.

Like many other first monographs, this book is a revised version of the author's doctoral thesis, and sometimes its origins show through a little too clearly. Footnotes tend to be conscientiously thorough, but knowledge of broader contexts is sometimes disconcertingly patchy: witness the perplexing claim that Dorothy "Leigh, unlike her predecessors [Anne Askew and Katherine Parr], is somewhat at odds with the established English church" (58). Both the strengths and limitations of doctoral research may also be discernible in the author's somewhat eccentric choice of women and texts. These include several less well-known figures, such as Grymeston, Middleton and Cornwallis, whom it is good to see receiving such detailed and thoughtful attention. However, Snook's tendency to focus on just a few, exhaustively analysed women and texts – all but omitting consideration of such key figures in the emerging canon of early modern women writers as Isabella Whitney, Mary Sidney, Elizabeth Cary and Rachel Speght – significantly restricts her ability to provide the broader overview of the subject that her title might have encouraged one to hope for. The chapters are, moreover, largely constructed as discrete units, with comparatively few attempts to draw more far-reaching inferences from individual case-studies.

Another of Snook's key methodological strategies – reading manuscript alongside print evidence – is welcome in principle but somewhat unsatisfactory in practice. While she is correct in observing that many women from this period were "specifically invested in the reading practices of manuscript culture", she is on considerably less secure ground in assuming that the relationship between reading and writing in women's manuscripts is unproblematically "like that represented in women's printed writings about reading" (6). Her accounts of Anne Cornwallis's and Elizabeth Middleton's manuscripts tend to elide the differences between print and manuscript, largely ignoring the compilation process – itself a form of reading – and assuming a degree of agency in Cornwallis and Middleton that the extant evidence in neither case seems to war-

rant. This is particularly unfortunate in the case of the Middleton manuscript, where Snook cites important recent research by manuscript scholars Victoria E. Burke and Sarah Ross, yet without taking full account of its manuscript-specific implications.

Despite these provisos – and the numerous typographical errors which mar the text – Snook's book has much to recommend it. Her introduction engages intelligently with the existing scholarship on early modern women's reading, and her discussions of Lanyer's *Salve Deus Rex Judaeorum* and Wroth's *Urania* should be required reading for all students of these texts. Her handling of gender politics is also pleasingly nuanced and historically sensitive; she ably resists the temptation to read women's texts as necessarily and straightforwardly transgressive. She is especially compelling in her analysis of visual images of women as readers: most notably in her careful and intriguing discussion of Anne Clifford's 'Great Picture'. If she does not altogether succeed in bridging the gap between women's writing and the history of reading, she makes an important contribution towards doing so.

Gillian Wright
University of Birmingham

IN SHORT

Libraries & Culture: A Journal of Library History, Vol. 10, No. 3. Summer 2005. University of Texas Press.

Festschrift issue in honor of retired editor Donald G. Davis, Jr., includes essays by Christine Pawley about the lack of library history courses in the LIS curriculum; Joanne E. Passet on readership of the feminist utopian serial novel *Hilda's Home*; James V. Carmichael, Jr., on Southern librarianship and John Y. Cole on the Library of Congress.

PMLA, Vol. 121 No. 2. March 2006. Modern Language Association.

Andrew Elfenbein writes on "Cognitive Science and the History of Reading" (484-502) and Sean Latham and Robert Scholes discuss "The Rise of Periodical Studies" (517-531).

Gregory Barnhisel. *James Laughlin, New Directions and the Remaking of Ezra Pound*. Amherst and Boston: University of Massachusetts Press, 2005. 272p. ISBN 1558494782. US\$34.95.

Barnhisel draws on interviews with Laughlin and others at New Directions and a number of literary archives to delineate the personal and professional relationship between Ezra Pound and his American publisher. To a large degree it was Laughlin who convinced readers to judge Pound by his literary merits alone, using advertising, the cultivation of friendly critics and the new phenomenon of the trade paperback to resuscitate Pound's reputation in the wake of his wartime propaganda broadcasts and overt anti-Semitism.

Jeremy M. Norman, ed. *From Gutenberg to the Internet: A Sourcebook on the History of Information Technology*. Novato, Calif.: historyofscience.com, 2005. 899p. ill. \$89.50.

Anthology of scholarly writing on topics pertinent to information technology from 1855-1974. Includes papers by Charles Babbage, Alexander Graham Bell, Samuel Morse, Alan Turing and others less well-known, a Gutenberg-to-the-Internet timeline, and an illustrated introduction on the Internet and book culture.

Paul M. Pruitt, Jr. and David I. Durham. *Commonplace Books of Law: A Selection of Law-Related Notebooks*. Tuscaloosa, Ala.: University of Alabama School of Law, 2005. 144p. ill. No ISBN. Occasional publications of the Bounds Law Library Number Five.

A collection of excerpts from seven legal notebooks from the Litchfield Law School, one of America's earliest law schools, and other sources, ranging from a rough commonplace book used by seventeenth-century law students to a sourcebook compiled for Hugo L. Black.

Melissa J. Homestead. *American Women Authors and Literary Property, 1822-1869*. Cambridge/New York: Cambridge University Press, 2005. 272p. ISBN 0521853826. US\$70.

Homestead argues for the centrality of women's authorship and copyright law to American literary history in the 19th century. Her discussion of Harriet Beecher Stowe's 1853 copyright suit against Philadelphia publisher notes the differences in the treatment of the case in English-language and German-language newspapers.

John Hinks and Catherine Armstrong, eds. *Printing Places: Locations of Book Produc-*

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 tion since 1500. New Castle, Del./London: Oak Knoll/British Library, 2005. 208p. ISBN 0712349065/1584561653. US\$45.

This collection of fourteen papers presented at the 2002 Conference on the History of the Book Trade at the University of Exeter is the latest volume in the "Print Networks" series; includes Lucy Lewis on the Tavistock Boethius, Ian Maxted on topographical prints in Devon and Graham Law on Victorian newspaper novelists.

Konstantinos Staikos. *The Mirror in the Library*. New Castle, Del.: Oak Knoll, 2006. 52p. ISBN 1584561793. US\$45.

This beautifully produced essay on the development of the library by architect, scholar and publisher Staikos, with a biographical introduction by Robert D. Fleck, proprietor of Oak Knoll Press is limited to 900 copies hand-printed by the Kotinos Press in Athens.

review roundup courtesy of Gail Shivel,
 Book Reviews Editor [North America]

BOOK REVIEWS UPDATE

It's changing of the guard time at *SHARP News*. Ian Gadd leaves us with this issue and we are much obliged for the years of unstinting dedication he has given to this essential *SHARP News* role. A special thanks to Chloe Trueman who assisted Ian with the reviews editing for the last issues.

Fritz Levy, Professor of History Emeritus, from the University of Washington, Seattle, USA joins the reviews team, covering Europe and the rest of the world. Fritz (a.k.a. Fred J. Levy, F. J. Levy) specialises in early modern history, including the circulation of news amongst the English gentry and communication networks in the 16th and 17th centuries. He also works on literature and considers himself "a bit of an amphibian."

We now have a volunteer for the Asia-Pacific book reviews editor position and hope to confirm the appointment shortly. As with our bumper Spring/Summer 2006 issue, we will continue featuring non-Western books and exhibitions. The range of exciting topics and approaches should be of great interest to globe-trotting SHARPists.

Welcome to you all!

EXHIBITION REVIEWS

Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public

National Gallery of Art, Washington, DC
 4 September – 27 November 2005

This exhibition, drawn largely from the rich collections of the National Gallery of Art in Washington and the Germanisches Nationalmuseum in Nuremberg, is a blockbuster. Ostensibly about single-sheet prints (the German *Einzelblättern* or Italian *stampe sciolte*) from the first decades of printing in the West, the focus is on woodcuts, which in recent scholarship have been neglected relative to the blossoming attention given to engravings and etchings. The first galleries of the exhibition in its American venue fully supported the claim regarding the importance of prints made using carved and inked blocks of wood, bringing together some of the most important surviving early prints made in Europe.¹ The late fourteenth-century Sion textile, likely produced in Northern Italy, is an important early example of the practice of printing on fabric rather than paper, which would become a much more common support in the fifteenth century. An impressive linen fragment over two meters wide, it bears scenes from the legend of Oedipus printed in black between red ornamental borders. The much smaller woodcuts on paper exhibited here include prints well-known to scholars of early printmaking such as the beautiful, delicately hand-colored *Saint Dorothy and the Christ Child* and the vigorously cut Buxheim *Saint Christopher*.

The first gallery also exhibited materials to demonstrate fifteenth-century "techniques of replication," from tin molds and the cast lead pilgrims' badges made from them to a number of woodblocks carved for printing: two double-sided blocks, cut for a different print on each face, and a slightly later single-sided woodblock made of pear wood that bears cuts – straight, curved, triangular – made using a rich variety of strokes and tools. This section also included things other than prints made by pressing a support onto a prepared matrix, allowing viewers to see the parallels between a blind-stamped leather binding for Anton

Koberger's German Bible (Nuremberg, 1483), a small hand-painted relief made by pressing papier-mâché into a mold, and the prints that form the core of the exhibition.

The opening wall text explicitly stated that the exhibition was primarily concerned with prints "made to circulate independently rather than one designed specifically as a book illustration. But the last gallery in the exhibition gave ample evidence that no matter how these single-sheet woodcuts, paste prints and engravings were originally put into circulation, their early users did not necessarily care to maintain their material condition as loose sheets. In addition to framed prints hanging on the walls, display cases in the center of the room held objects that could not be contained on a two-dimensional surface: a small wooden traveling box, covered with leather and bound in iron strips, which had a woodcut of the Ecce Homo glued inside its lid; a devotional manuscript on vellum, into which paste prints had been glued, in an attached leather pouch and knot for tying to a girdle; a small vellum leaf folded into thirds with a heavily hand painted woodcut of the Lamentation glued onto the central section and the text of the canon of the Mass on the side wings, printed and hand rubricated on the recto and written in manuscript on the verso.

These surviving material contexts for the prints make it possible to glean information about the people who first owned and used them. The various micro-histories meticulously unraveled by the scholars who studied these objects – and there are many represented in this exhibition – perhaps the richest concerns that little vellum triptych with the Lamentation and the canon of the Mass. For accompanying that object are its original leather, linen and silk pouch, embroidered with a scene of the Crucifixion, and its outer storage box, made of linen and paper originally from an account book and other manuscripts. One of these sheets of paper is a letter written by a father to his daughter in the convent of Saint Clara in Mülhausen, known for the embroidery work of its nuns. After relating news of a family wedding and his own ill health, the father closes the letter with a request that she embroider him a pillow with an image of Saint John to give to a friend.

Another fascinating micro-history centers on Anna Jäck, prioress of the convent in Inzigkofen, who collected prints along with hand-drawn pictures to paste into a manu-

script she completed in 1449. The text, *Leben Jesu der Schwester Regula*, was a manual intended to teach its readers to meditate by envisioning in the fullest possible detail scenes from Christ's life and Passion. As an external aid to this contemplation, Jäck collected forty-five small images to paste beside the relevant passages. She began writing the manuscript only after obtaining all the pictures, which fit neatly into the blank spaces she had left in the columns of text. Jäck was concerned with neither the pictures' makers nor the techniques used; rather she combined manuscript text, colored woodcuts, and painted miniatures to communicate to her readers the types of images they could bring to mind during their devotions. For Anna Jäck, the woodcuts' original state as loose single-sheet prints was clearly not important.

A thorough and informative catalogue, which begins with three essays by distinguished print scholars (Peter Parshall and Rainer Schoch, Richard Field, and Peter Schmidt), accompanies the exhibition.²

Lisa Pon
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Notes

1 The exhibition traveled to the Germanisches Nationalmuseum, Nuremberg where it was on view December 14, 2005-March 19, 2006. This reviewer unfortunately did not see the German installation.

2 Peter Parshall and Rainer Schoch, *Origins of European Printmaking: Fifteenth-century Woodcuts and Their Public*. (Washington: National Gallery of Art in association with Yale University Press, 2005).



Work of Many Hands: The Art of Islamic Bookmaking

The Art Institute of Chicago
Parts I and II: 1 May to 28 August 2006

Location, location, location. In real estate, it means everything. In a sizable museum such as the Art Institute of Chicago, where visitors typically spend only one day, inadequate to experience the entire museum, location also becomes critical. The Art Institute chose an excellent location for an Islamic bookmaking exhibit, in a gallery between the main entrance and the galleries of the French Impressionist painters, which re-

ceive the most visitors. As museum patrons came down a set of steps from the French Impressionist galleries, the gold leaf on paper of the Islamic manuscripts caught many of their eyes. Additionally, the location allowed Tanya Treptow, the curator of the exhibit, to display both two-dimensional manuscript leaves that once belonged to books and three-dimensional objects such as writing implements and books with all their leaves still intact.

One side of the gallery has flat panels on the wall displaying the manuscript leaves while the other has display cases for three-dimensional objects such as writing instruments, brushes, storage boxes for those writing tools used to create manuscripts, and a small number of books. Although the exhibition space was not large, the creation, variety, and cultural context of Islamic bookmaking was introduced through the selection of materials displayed.

Including the writing tools helped visitors appreciate some of the detailed work involved with calligraphy and bookmaking. In addition to a variety of small brushes and pens, the objects on display in the three-dimensional cases included a nineteenth century lacquered wood pen box from Iran.

Among the books was the *Dalail Al-Khyrat* or *Guide to Goodness* by the author Muhammad Ibn Sulayman al-Jazuli from fifteenth century Iran. The book lay open to show two pages of handwritten text surrounded by an intricate abstract illumination in gold leaf and opaque watercolor paint. With the ink calligraphy, this book showed three different writing media, gold leaf, watercolor, and ink all added in visual harmony by at least three different scribes and artists, hence the aptly chosen title of the exhibit, "Work of Many Hands."

The two-dimensional leaves displayed along the opposite walls also provided visitors with an idea of how many different people created the books. An elaborate leaf, identified as probably being from the *Haft Aurang* by Jami from eighteenth century Iran, also included gold leaf, watercolor, and ink, the same as the *Guide to Goodness*. This manuscript, however, also displayed work by additional hands with a gold and blue edge surrounding the text interspersed with a horizontal line and vertical lines in light blue and pink dividing the text on the page in sections.

Another selection, a leaf from the *Kulliyat* translated as *Collected Works* by Sa'di' (1184-1291) from around 1585 in Iran, showed the

hand of the compiler, who added words so that he could keep the leaves in order while he assembled the book. This leaf showed a painting of a polo game with musicians off to the side and three people on horses playing polo, with the text in the border. The curator's description indicated that the game of polo to the Persians served as a metaphor for life; additionally, the artist of the painting signed it, which is unusual.

Another selection demonstrated both the variety of subject matter and the treatment of paper in Islamic bookmaking, the Battle Scene from a *Shahnama* (*Book of Kings*) by the author Ferdowsi from eighteenth-century Iran. A painting on marbled paper depicts the hero Rostam (also spelled Rustam) wearing a tiger skin, soldiers on horses with shields and bows in battle, flag bearers, and trumpeters. The caption indicated the source of the paint pigments, indigo for blue, saffron and lemon for yellow, mealy bug for red, and saffron with verdigris for green.

Lastly, two other leaves from the exhibition help place Islamic books back into their cultural contexts at the time of their creation. A sixteenth-century Iranian leaf entitled "Teacher and a Pupil" has a painting depicting two seated figures with one, the scholar, holding a book. There is text at the top and bottom of the painting, surrounded by gold leaf in abstract patterns on four sides. The second example, "Reader and a Visitor" from Iran, sometime between 1560 and 1580, has a colorful painting of an orange-robed scholar in the middle, setting his book down when he realizes someone is at the door. The visitor is to the side behind a door and there is another person peering in the building through a window, next to a cluster of olive leaves in the corner. There is a little text just at the top of the leaf; otherwise, this leaf could be mistaken for an actual painting rather than a leaf out of a book. The description indicates that the scene probably represents a library, thus providing one brief glimpse into the usage of Islamic books.

Kay Shelton
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CALLS FOR PAPERS

Sacred Leaves: The Book between Manuscript & Print

Location: Tampa Library, University of South Florida, Tampa, Florida

Date: 22-23 February 2007

Deadline: January 5th, 2007

The Special Collections Department of the Tampa Library, University of South Florida seeks papers from graduate students and recent MA or PhD recipients for its First Annual Graduate Symposium, *Sacred Leaves*. This year's theme is *The Book Between Manuscript & Print*. We encourage interdisciplinary topics considering the history of the book, with particular emphasis on the shift from script to print. Please email abstracts of no more than 250 words to Curator of Medieval Manuscripts Collections and Symposium Coordinator, Lesley T. Stone lstone@lib.usf.edu (813) 974-4774. Notification of acceptances will be emailed by January 15, 2007. Please include the title of your paper, name, affiliation, and email address. Each paper selected will be allotted 15 minutes for presentation. Papers will be presented in small group sessions and audience response will be encouraged.



The Oral, The Written, and Other Verbal Media: Interfaces and Audiences

Location: University of Saskatchewan, Saskatoon, Saskatchewan, Canada

Date: 19-21 June 2008 [yes, 2008]

Deadline: 31 December 2006

The organizers of the first international, interdisciplinary, cross-cultural, and trans-historical conference and festival focusing on the interface of the oral and the written invite proposals for participation. In keeping with the plenitude of modes and forms of oral and textual discourse, the organizers will welcome diverse modes of presentation, including, but not limited to, oral performances, academic talks and panels, readers' theatre (dramatized readings of scholarly dialogues), workshops, and projects-in-

progress sessions. Our goal is to generate conversations among performers, audiences, and scholars, including graduate students, from a wide range of academic disciplines, cultures, and historical periods, and to foster opportunities for collaboration among those interested in speech and other voicings on the page. Are you studying legal contracts in medieval Europe as they move from the oral to the written, or Indigenous treaty narratives from decolonizing parts of the world? Are you asking what happens to oral stories when they are transmuted into fiction, drama, printed poetry, or visual media? Are you trying to reconstruct the oral delivery of sermons or epics on the basis of their printed forms? Are you working with Elders on the transcription of oral narratives, and would you like to discuss successes and obstacles in a workshop with others engaged or interested in this sort of work? Are you an oral storyteller/keeper or dub or spoken word poet interested in talking about your practice with scholars? Do you have other ideas for workshops related to the conference and festival theme? If you see your work reflected in these or related questions, please contact us.

Please forward inquiries and proposals (300-500 words) to either of:

Susan Gingell <sag178@mail.usask.ca>

Neal Mcleod <nealmcleod@trentu.ca>

RED UPDATE

As a result of the large grant awarded by the AHRC to the Reading Experience Database in December 2005, the project has entered a new phase of expansion and development. In July 2006, two new research fellows, Rosalind Crone at the Open University and Katie Halsey at the Institute of English Studies, University of London, joined the RED team. Other members of the team continue to be Mary Hammond and Bob Owens at the Open University, Simon Eliot at the Institute of English Studies, Stephen Colclough at the University of Wales, Bangor, and Alexis Weedon at the University of Luton.

In light of current interest in the history and practice of reading, RED has the potential to grow into a vital tool for researchers. We hope that through our work, and the contributions of others, RED will challenge the boundaries of the history of reading as

we know it. Ranging from the early modern period to 1945, this database will provide new insight into the reading experiences not only of 'famous readers' in history, but also of the ordinary reader, a figure, until now, largely lost in time. As RED will be used by a large number of scholars from such a wide range of disciplines, the development of this database offers a unique opportunity to identify real trends and patterns in the history of reading.

Thanks to the previous work of the RED team and external contributors, the database already contains a significant amount of material from the period 1450-1800. Therefore our efforts are now focused on gathering evidence of reading experiences from 1800-1945. We have also begun to put in place some important technical changes, designed to make the database, and the online forms, more accessible and user-friendly. By July 2007, we intend to launch an experimental version of the database on the World Wide Web so that researchers can begin to use the material in the collection. Of course, from that point we will continue to add new entries at frequent intervals. We are also regularly updating the RED website (www.open.ac.uk/Arts/RED), with information about future events in the field of the history of reading, and an ever-increasing list of relevant publications. We welcome brief reviews of works on the history of reading for publication in our quarterly newsletter, REDletter. These should be sent to either Katie.Halsey@sas.ac.uk, or R.H.Crone@open.ac.uk as Word documents of no more than 500 words.

But our tremendous enthusiasm and plans will only take the project so far. RED will only ever be as good as the material that goes into it. And this is where the wider community of scholars and researchers comes in. If, in the course of your own research, you come across a description of reading from any historical period between 1450 and 1945 (and this can be as cursory as, for example, finding a simple record of an identifiable reader having read a particular book, the newspaper, or an advertisement, or as extensive as a diary which records a person's thoughts on what they read every day), **please** make a note of it, and pass on that information to us. Alternatively, fill in one of our online forms, available at <http://reading.open.ac.uk:8282/part1.asp>.

We have a number of volunteers currently working through letters, diaries, com-

monplace books, memoirs, autobiographies and other materials to record evidence of the reading of a wide variety of nineteenth- and twentieth-century readers. Among these readers are well-known philosophers, poets, novelists, musicians and politicians: Rudyard Kipling, Siegfried Sassoon, Virginia Woolf, John Stuart Mill, Thomas and Jane Carlyle, Jane Austen, Leslie Stephen, Bryher, John Ireland, Cardinal Newman and E.M. Forster among others. Other volunteers are working through the reading experiences of lesser-known readers, using family archives, public record offices, and privately-owned manuscript material. At RED, we owe an enormous debt to these volunteers, and we are grateful to them all. If you are interested in becoming a RED volunteer, please get in touch with Katie or Rosalind. We would be delighted to hear from you!

JEBS RELAUNCH

The Edinburgh Bibliographical Society is pleased to announce the relaunch of its journal as an annual, peer-reviewed publication. The first issue of the *Journal of the Edinburgh Bibliographical Society* comes out in late September 2006, and features Diana Patterson on the Harry Potter publishing phenomenon, Iain Beavan on the rise and fall of the Aberdeen University Press, Christopher Meixner and Graham Hogg on the great Dieterichs Collection of German books in the National Library of Scotland and the Advocates Library, Stephen Brown on the *Historical Register* and the textual importance of the ephemeral blue covers on eighteenth-

century Scottish magazines, Edward Corp on the significant library assembled in France by exiled Scottish Jacobites, and Joseph Marshall on the publishing history and readers of James VI and I's *Works*.

For further information and to subscribe, see the society's website at <http://www.edbibsoc.lib.ed.ac.uk/>, or contact the society's treasurer Joseph Marshall care of Rare Books Collection, National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW, email j.marshall@nls.uk.

The Editors of the journal also welcome article submissions on subjects related to Scottish book history, print culture and bibliographical studies. Submissions conforming to the MHRA style guide should be sent by post or electronically via email care of: Warren McDougall, EBS Secretary, Centre for the History of the Book, Edinburgh University, 22A Buccleuch Place, Edinburgh EH8 9LN or warrenmcdougall@aol.com

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OLD BOOKS, NEW USES

Ellen Garvey recently prompted a flurry of postings on SHARP-L concerning books as body armour. Check out the archive for fascinating tales of bullets stopped by books, speeches, and other bibliophilic oddments.

THE EXPANDING BOOKSHELF

If you're like other SHARPists, your addiction to books probably extends to populating your shelves with tomes suited for the beach, the roaring fire, bed, and the bus. The recent buzz of activity on SHARP-L suggests that there is a veritable library of book-related titles to be consumed and, possibly, incorporated into book culture courses. Fortunately, authors and publishers have diagnosed our nervous tic and delivered a splendid range of new works and/or alerted us to musty titles in all-but-forgotten by-ways. Here's a few to add to the collection, courtesy of your *SHARP News* editor's bookshelf.

Carlos María Domínguez
La casa de papel (Editorial Mondadori, 2004);
the paper house (trans. Nick Caistor, Harvill Secker, 2005).

Pierre Péju
La petite chartreuse (Gallimard, 2002);
The Girl from the Chartreuse (trans. Ina Rilke, The Harvill Press, 2005).

and for those going to Venice next March:

James Cowan
A Mapmaker's Dream. The Mediations of Fra Mauro, Cartographer to the Court of Venice (Vintage, 1996).

Enjoy!

Society for the History of Authorship, Reading and Publishing

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